

## The Theaters—By Percy Hammond

Of "Hospitality" It May Be Said That It Is Another Adventure in Production by the Actors' Equity

YOU are, of course, interested in the efforts of the Equity Players to improve the state of acting and the drama as it exists here by or upon Broadway. This institution is an earnest and a wholesome revolt against the bad habits of theater managers, from those of Mr. Dillingham to those of Winthrop Ames; and having changed several economic, material evils for the better, the Equity is purposing now to mellow the sad aesthetic conditions of the so-called boxes.

"Malvaloca," being Spanish and not so good, was produced at a loss of \$10,000, because, it was said, Miss Jane Cow, its leading actress, refused to permit her name to be printed in the advertisements. At present, in the Forty-eighth Street Theater, a homely American drama entitled "Hospitality," is being performed, with Miss Louise Closser Hale in the leading rôle. The play is of the Middle West and, therefore, lowly; and it was written by Mr. Leon Cunningham, who, it seems, knows his way about the Main Streets and the Lincoln Avenues. Miss Hale (who is better at writing than she is at acting) impersonates an angular mother-in-law, who interferes with the married life of her impetuous son (Mr. Tom Powers) and his bride, the village belle and banker's daughter (Miss Phyllis Povah). There is some logical adultery in the play, and much detailed observation of this, that and the other small-town and cosmic character. Many, many persons are addicted to Miss Hale's beguiling counterfeits of graphic old women; and they may like her, if nothing else, in "Hospitality." We are inclined to classify this drama as praise meriting though dull. Mr. Francis Wilson, the vigorous, loud leader of the Equity's righteous secession, was present the other night at "Hospitality," sitting happy in an inconspicuous box, a pleasing sight. So it may be wrong for us to wonder what Mr. Wilson himself has ever done for the drama that he can so honestly and conscientiously wave the red, rebellious flag of uncompromising Art and the Actors' Equity.

DEAR MR. HAMMOND: I am wondering if I am alone in having got the unconscious humor of Miss Zoe Atkins's diary on your Sunday page. I am inclined to suspect that you saw it, too.

I have never met Miss Atkins, know no one who is acquainted with her, and not even know how to pronounce her name. My first knowledge of her work was when I saw "Déclassée." My one reaction was to its marvelous dialogue. Never, it seemed to me, had English characters, with the possible exception of Laurence D'Orey, expressed themselves in plays, books or real life in such perfect English idiom. It was too perfect. The recent protest of the visiting Lord Mountbatten against being quoted in this idiom is interesting in this connection.

So I looked up our author's life story, and was not surprised to find

her a native of Humansville, Polk County, in the good old hog-and-hominy State of Missouri, U. S. A., where people speak the American language, that she didn't go beyond the purlieus of Missouri and Illinois to receive her education, and thereafter devoted herself to journalistic pursuits in St. Louis.

In her plays, as in her staccato reference to "Ethel," her "extravaganzas," her mention of the lady of the Riviera (an especially juicy word as pronounced by the professional Englishman), Miss Atkins marks herself as too artificial—too much enamored of the hot-house atmosphere—to ever write a great play; for I know of no writer of great plays whose work is not founded upon truth, simplicity and, above all, a profound sympathy with the lives of what Miss Atkins might refer to as "the lower classes."

Sincerely yours,

ROSCOE PEACOCK.

Roderick White Plays

Violinist Shows Technique, but Uneven Tone

Technical ability, but an uneven tone, were the principal qualities displayed by Roderick White in his annual violin recital at Aeolian Hall last evening, with an arrangement of Bach's E major Prelude, Greig's C minor sonata and shorter pieces of the usual type.

With an energetic manner he could perform the necessary flourishes with skill, but his energy produced surprisingly little sound for the effort expended. Slower, more lyric passages were played with a smooth tone of a very agreeable quality—Vieuxtemps' "Serenity," for instance—but any approach to speed seemed to dry it up and restrict its volume, with a resulting loss of expression.

Frederick Person combined force with expression in the piano part of the Greig sonata. With the audience in a cordial mood Mr. White was ready with encores.

Miss Easton Wins Triumph In "Butterfly"

Artist Brings New Loveliness and Dramatic Power to Role of Cio-cio-san in Debut in Puccini Opera

Novelties in Settings Prove Puzzling; Chalmers Sings Faust in "Mefistofele"

By H. E. Krehbiel

To all intents and purposes and for the vast majority of those who heard the performance at the Metropolitan Opera House yesterday afternoon Florence Easton then made her debut as Cio-cio-san in "Madama Butterfly."

"Dit Rosina pense Patti," said a French critic once when the composer of "Il Barbiere" used to announce his presence in the Parisian home of the great singer by playing "Al bon tabac" with one finger on her palm and send to the cook the Parmesan cheese which he wanted served with the spaghetti.

So it has been with us New Yorkers for the last fifteen years—until yesterday. We have said Madame Butterfly and thought Geraldine Farrar.

Yet other singers had been seen and down to us, greatly changed in features, but recognizable nevertheless, from Pierre Loti's "Madame Chrysanthe." One of the first of these was Miss Easton, who sang it in an English version of Puccini's opera at the Garden Theater three months before it received its first Italian performance at the Metropolitan Opera House in February, 1907. It was one of Miss Easton's rôles when she first came to us, and there may be some people left who thought as we thought then, that she sang it with the music of the part better than the brilliant woman who made herself so much of a popular idol that she became for them its only acceptable counterfeit.

But saving and excepting the little Japanese lady who was the Cio-cio-san of Mr. Gallo's representations at the Century Theater only a few weeks ago, no one could so look at Miss Easton labored under great disadvantages. Not having a crowd of young women to rush about palpitant and breathless in an ecstasy of adoration for her person, she had to win the triumph which came to her by the sheer exercise of her art. She had sung it twice before at the Metropolitan, but even that bare fact did not linger in many minds. The first time was at a popular Saturday night performance in March, 1920; the second at a benefit performance for the Masonic Fund in May, 1921, some time after the season was a thing of the past and fashionable people had put it out of their minds. We heard neither of these representations, and such a tumultuous flood of music had poured over us since the Garden Theater days that for us she was something new; not only something new—a revelation. Not that we were not aware of her great gift of versatility—not because we knew that her intelligence and her artistic equipment were

wide enough in scope to compass a Cio-cio-san as well as an Isolde and Kundry—not for these things alone, admirable, thrice admirable, as they are, but because we found that she could invest the character with elements of artistic loveliness which none of her predecessors had discovered in it.

Her Butterfly was that of John Luther Long, David Belasco, Puccini and his librettists, and a good deal more. She enlarged the least of these men put into Mme. Chrysanthe to bring her within the reach of Occidental sympathy, and did so in a manner that made us oblivious of the anachronisms which she chose to risk. She was a more fragile and innocent creature at the beginning of the story (so far as her personal appearance permitted—but no one can quite believe that even a French naval officer expected the woman whom, according to familiar custom, he leased along with a house for a short space, was a child of fifteen years), but she grew to be a loving, trusting, hoping woman and a tragic victim by such obviously natural steps and with such convincing sincerity of song, declaration and action that we were willing to yield to the admiration and emotion which she compelled.

General Excellence Apparent

And there was an unusually fine finish in the entire representation; in Mr. Martinelli's Pinkerton, Scott's Sharpless, Palmieri's Goro, Miss Perini's Suki, so good that it was very excellent it invited a feeling of sorrow for the passing of her predecessor, Miss Rita Fornia, and even the work of the introduction of a new character, the introduction of a new stage furniture designed by the new stage furniture designer, which was to be had with difficulty in a large theater, he has indulged in the liking for platforms. Stages upon the stage, which he showed in "Oberon" and "Cosi fan tutte," a penchant for different planes for the action has a parallel of a sort in the dramatic planes of the revolutionary composer. The introduction of a new stage furniture designed by the new stage furniture designer, which was to be had with difficulty in a large theater, he has indulged in the liking for platforms. Stages upon the stage, which he showed in "Oberon" and "Cosi fan tutte," a penchant for different planes for the action has a parallel of a sort in the dramatic planes of the revolutionary composer.

It is therefore a daring thing to say that, despite all this, Miss Easton's performance yesterday was the most beautiful that we have ever seen or heard. But there is no use in having the privilege of expressing an opinion unless one has also the courage to do it. Miss Easton labored under great disadvantages. Not having a crowd of young women to rush about palpitant and breathless in an ecstasy of adoration for her person, she had to win the triumph which came to her by the sheer exercise of her art. She had sung it twice before at the Metropolitan, but even that bare fact did not linger in many minds. The first time was at a popular Saturday night performance in March, 1920; the second at a benefit performance for the Masonic Fund in May, 1921, some time after the season was a thing of the past and fashionable people had put it out of their minds. We heard neither of these representations, and such a tumultuous flood of music had poured over us since the Garden Theater days that for us she was something new; not only something new—a revelation. Not that we were not aware of her great gift of versatility—not because we knew that her intelligence and her artistic equipment were

Fire Destroys Jamestown Block

JAMESTOWN, N. Y., Nov. 24.—Fire destroyed the Warner block, a five-story brick building of stores and tenements, in this city to-night, the adjoining three-story business block, and has spread to the Broadway block, containing many stores. The damage already done will reach \$500,000.

Edward Vroom Will Build Theater Near Times Square

Edward Vroom, who has appeared here in his own productions of Shakespeare at special matinees, announced yesterday that he will build a theater in the neighborhood of Times Square. The house, which will seat about 1,500, will be devoted to the production of romantic and classic plays. George Kellie, who is in charge of the project, has been retained to plan the new playhouse.

Mr. Vroom plans to make the theater a home for a permanent company, made up of actors and actresses, who will be engaged to play a repertoire.

Yale Senior Arrested As Ticket Speculator

NEW HAVEN, Conn., Nov. 24.—William Lewis, of Scranton, Pa., a senior at Yale, was arrested here to-day on a charge of speculating in tickets for the Yale-Harvard game. He was picked up in a general drive made by the local police, with the assistance of the university authorities, to stamp out speculation.

Lewis was charged with attempting to sell two tickets at \$25 apiece, and was taken to the police station. He was charged with attempting to sell two tickets at \$25 apiece, and was taken to the police station.

Wanted \$25 Apiece, Say Police; One Other Student and Two Outsiders Held

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Pancakes on View To-day

The Standard Purveyors, a co-operative purchasing company, composed of members of the Society of Restauranters, cut up a steer yesterday at the hotel exposition at the Grand Central a la mode to to-day with an exhibition of pancakes.

The chefs continued their exhibits with a display of birthday cakes and fancy foodstuffs. In the first named division, A. Biggs, of Sherry's, and Paul Katsler, tied for first honors. Other winners were W. Trotter, Hotel McAlpin; Herman Coetz, Hotel Astor; Dick Houtman, Arcadia; E. Zimmerman, Helvetia; John Garfield, Hotel Pennsylvania; Joseph Donner, Hotel Astor, and Leon Croun, Restaurant de la Paix.

In the cold poultry class A. Jamaad, Broadhurst 4th, West Broadway, won \$25.00. To-day and to-morrow, the "PERFECT" MUSICAL PLAY.

39th St. Next Monday Night, MADISON CUREY ANNOUNCES A TITELY COMEDY BY WM. A. PAGE.

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